

SAN FRANCISCO  
**CINEMATHEQUE**  
SFCINEMA.ORG

*presenting works by* Alfonso **ALVAREZ** Keith **ARNOLD** Bruce **BAILLIE** Stephanie **BARBER** James **BENNING** Stan **BRAKHAGE** Robert **BREER** Jason **BYRNE** Arthur **CANTRILL** Corinne **CANTRILL** Paul **CLIPSON** Bruce **CONNER** Dirk **DE BRUYN** Serge **DE COTRET** Maya **DEREN** Nathaniel **DORSKY** Keith **EVANS** Ernie **GEHR** Haile **GERIMA** Sandra **GIBSON** George **GITTOES** Gregory **GODHARD** Sally **GOLDING** Barbara **HAMMER** Shambhavi **KAUL** Stanton **KAYE** Gideon **KOPPEL** Peter **KUBELKA** Jean-Claude **LABRECQUE** Kerry **LAITALA** Alexandre **LAROSE** Karl **LEMIEUX** Pierre **LHOMME** Len **LYE** Dusan **MAREK** Chris **MARKER** Jim **MCBRIDE** Bruce **MCCLURE** Francois **MIRON** Solomon **NAGLER** Gunvor **NELSON** Etienne **O'LEARY** Pat **O'NEILL** David **PERRY** Sidney **PETERSON** Michael **PROFT** Luis **RECODER** David **RIMMER** Ben **RIVERS** Ken Paul **ROSENTHAL** Mario **RUSPOLI** Ben **RUSSELL** Lynne **SACHS** Dean **SNIDER** Joel **STERN** Noa **STREET-SACHS** Albie **THOMS** Naomi **UMAN** Pierre-Luc **VAILLANCOURT** Apichatpong **WEERASETHAKUL** Paul **WINKLER** Fudong **YANG** programs curated by Steve **ANKER** Kathy **GERITZ** Sally **GOLDING** Douglas **KATELUS** Irina **LEIMBACHER** Jonathan **MARLOW** Scott **MCDONALD** Suki **O'KANE** Vanessa **O'NEILL** Steve **POLTA** Bérénice **REYNAUD** Joel **STERN** Pierre-Luc **VAILLANCOURT** Chi-hui **YANG** Danni **ZUVELA**

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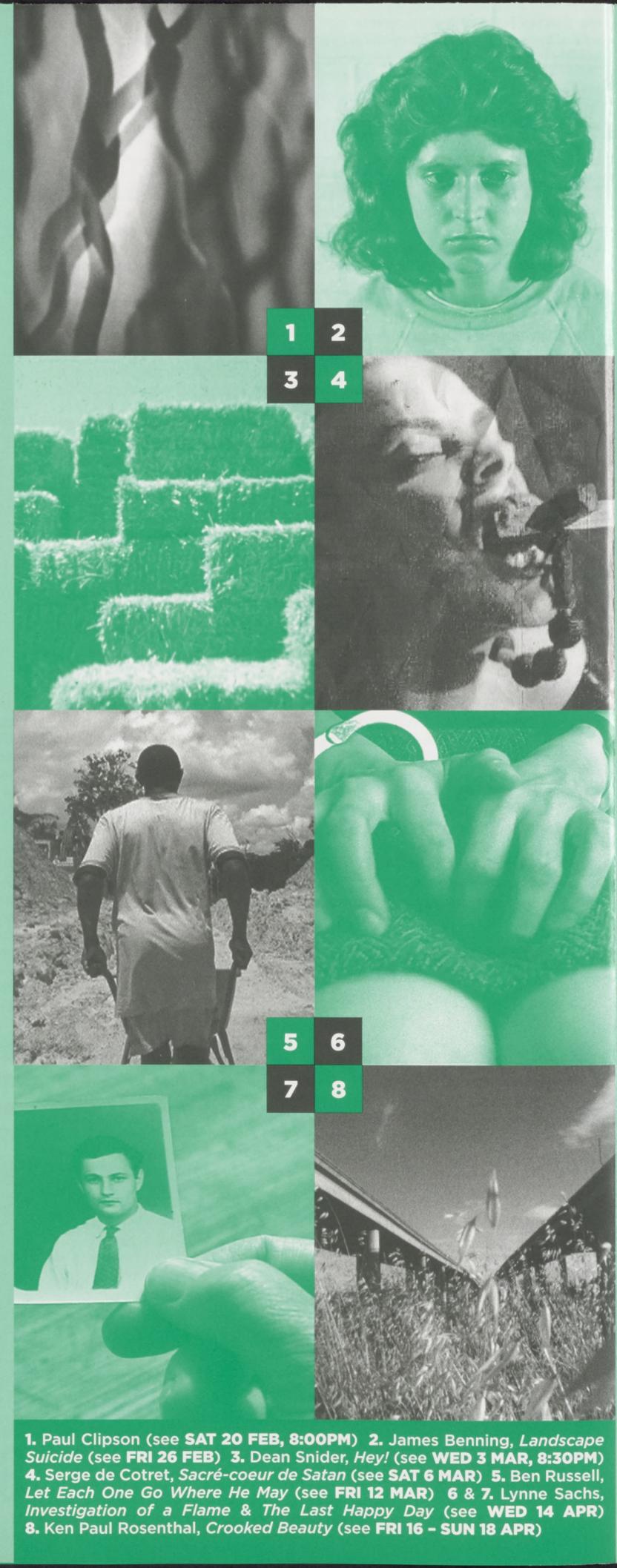


Best Western  
**Carriage Inn**



#### SPECIAL THANKS TO...

Individuals: Larry Ackerman, Peggy Ahwesh, Sheryl Albers, Mitch Altman, Daniel Mark Andrews, Steve Anker, Bill Baldewicz, Craig Baldwin, Daniel Barnett, Jerry R. Barrish, Gina Basso, Martin Bauman, Stephen Beal, Erin Becker, Thomas Becker, Christian Bedford, John Beebe, Bill Berkson, Gregg Biermann, Buck Bito, Michael Blaylock, Charles Boone, Bryan Boyce, Dorothea Braemer, Micah Brenner, Jessica Brier, Elizabeth Bursis, Lynn Caffrey, Jonathan Capone, Dina Ciraulo, Brett Conner, Clark Coolidge, Susan Coolidge, Anita Correa, David Crane, Gail Currey, Melanie Curry, Helen De Michel, Natalie Dean, Apsara DiQuinzio, Timothy Donakowski, Nathaniel Dorsky, Hannah Eaves, Jane Ellison, Bill Emmington, Rob Epstein, Jeannette Etheredge, James Flannery, Adelle Foley, Jack Foley, Michael Fox, Adele Friedman, Daven Gee, Kathy Geritz, I.L. Girshman, Max Goldberg, William Goldberg, Stephen Gong, Ruth Gumnit, Dan Gunning, Katherine Gyorfi, Douglas E. Hall, Robert Haller, Hilary Hart, Joan Hawkins, Lynn Hershman-Leeson, Jerome Hiler, Karen Holmes, Adam Hyman, Kiyoshi Ikeda, Lisamarie Inesi, Bridget Irish, Jun Jalbuena, Steve Jenkins, Lawrence Jordan, Kitty Kao, Helene Kaplan, Kahlii Karn, Douglas Katelus, Liz Keim, Tia Kemp, Merle Kessler, David King, Dione King, Lynn Marie Kirby, Diane Kitchen, Wago Kreider, Vivian Kleiman, James Kreul, Sue Labouvie, Charlotte LaGarde, Karen Larsen, Mary Lattimore, Irina Leimbacher, Travis Leland, Janis Crystal Lipzin, Don Loeb, Sue Loeb, Kent Long, Tom Luddy, Scott MacDonald, Marynell Maloney, Sarah Markgraf, Colleen Marlow, Alberta Mayo, Anthony McCall, Joanna McClure, Calvin McKnight, Christine Metropoulos, Gary Meyer, Jennifer Miko, Nicole Minor, Katherine Mirescu, Kimberly Miskowicz, Anita Monga, Andy Moore, Peter Moore, Julie Morgan, Toshiyasu Oi, Suki O'Kane, Myron Ort, Susan Oxtoby, Stephen Parr, Brenda Pitts, Christine Polta, Tom Polta, Thad Povey, Joanna Raczynska, Ivan Ramos, Jennifer Rarick, Abraham Ravett, Jennifer Reeves, Bérénice Reynaud, Sarah Robayo Sheridan, Marc Rokoff, Jay Rosenblatt, Henry S. Rosenthal, Ken Paul Rosenthal, Rock Ross, Scott Runcorn, Lynne Sachs, Caroline Savage, Kary Schulman, Steve Seid, Adam Sekuler, Joel Shepard, Elizabeth Sher, Gail Silva, John Smalley, Frank Smigiel, Mary Smith, Pamela J. Smith, Calvin Souther, Paul Spudich, Scott Stark, Konrad Steiner, Melinda Stone, Mark Street, Lesley Tannahill, Arthur Tashiro, Eric Theise, Mark Toscano, Kathleen Tyner, Sean Uyehara, Carol Varney, Josefa Vaughan, Carmen Vigil, Marc Vogl, Sandy Walker, Michael Wallin, Jack Walsh, Peter Washburn, William T. Wiley, Stacey Wisnia, Federico Windhausen, Fred Worden, Charles Wright, Albert Wu, Jud Yalkut, Chi-hui Yang, Greg Youmans, Laura Zaylea, Jordon Zorker. Organizations: Academy Film Archive; Anthology Film Archive; Joie de Vivre; Los Angeles Filmforum; the National Alliance for Media, Arts & Culture; the National Film Preservation Foundation; the Ninth Street Independent Film Center; the Northwest Film Forum; the Pacific Film Archive; Studio for Urban Projects; Telluride Film Festival; Tosca Cafe.



# VENUES

## ALL IN SAN FRANCISCO (UNLESS OTHERWISE NOTED)

**ATA** Artists' Television Access  
992 Valencia St. (at 21st St.)

**CCA** California College of the Arts  
1111 Eighth St. (near 16th St. & Wisconsin St.)

**DSR** Dolby Screening Room  
100 Potrero Ave. (at Alameda St.)

**MT** McBean Theatre at the Exploratorium  
3601 Lyon St. (near Marina Blvd.)

**NNC** New Nothing Cinema  
16 Sherman St. (off Folsom between 6th St. & 7th St.)

**OAUSF** Ovila Amphitheater at USF  
2130 Fulton St. (near Cole St.)

**OF+V** Oddball Film + Video  
3225 22nd St. (between 17th St. & 18th St.)

**PFA** Pacific Film Archive  
2575 Bancroft Way (at Bowditch St. in Berkeley)

**PTUSF** Presentation Theater at USF  
2350 Turk Boulevard (near Masonic Ave.)

**SFMOMA** San Francisco Museum of Modern Art  
151 Third St. (between Mission St. & Howard St.)

**TC** Tosca Cafe  
242 Columbus Ave. (near Kearny)

**VT** Victoria Theatre  
2961 16th St. (near Mission St.)

**YBCA** Yerba Buena Center for the Arts  
701 Mission St. (at 3rd St.)

SEE AT-A-GLANCE PROGRAM SCHEDULE FOR TICKET INFO

EXECUTIVE DIRECTOR: **Jonathan Marlow**

PROGRAM DIRECTOR: **Vanessa O'Neill**

ARTISTIC DIRECTOR/ARCHIVIST: **Steve Polta**

FESTIVAL MANAGER: **Jessica Allee**

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CALENDAR/WEBSITE DESIGN: **Eviltron**

WEBMASTER: **Gilbert Guerrero**

**SAN FRANCISCO CINEMATHEQUE**  
SFCINEMA.ORG

## OUR PURPOSE

Founded by a group of young, idealistic filmmakers (including Bruce Baillie and Chick Strand, among others) in 1961, San Francisco Cinematheque remains one of the nation's premiere proponents and presenters of artist-made, experimental works. Championing and embracing all aspects of innovative film, video and new media, Cinematheque regularly presents screenings and events, produces publications and maintains an extensive archive of relevant print and visual materials. As the organization approaches its fiftieth anniversary, Cinematheque's mission of celebrating unconventional work is more vital than ever before.

## JOIN CINEMATHEQUE

If you are not already a member, join San Francisco Cinematheque today and enjoy discounted (or free) admission to our screenings, discounted (or free) publications, invitations to special events, access to our archive and more. Your support helps us maintain our exceptional programming and allows us to continue serving the local, national and international film community.

## STAY INFORMED

For a current calendar of events, updated news and archive information, visit our website: [www.sfcinema.org](http://www.sfcinema.org)

SAN FRANCISCO CINEMATHEQUE  
 145 Ninth St. Suite 240  
 San Francisco CA 94103

## FEBRUARY 20 - APRIL 18 2010 PROGRAM SCHEDULE AT-A-GLANCE

[SEE INSIDE FOR VENUE ADDRESSES]

### FEBRUARY 2010

**SAT 20 - SUN 21 FEB**

**Apparent Motion**

2-Day Pass: members: \$15 / non-members: \$35

**SAT 20 FEB • 3:00PM • VT**

**Apparent Motion: Program I**

members: \$5 / non-members: \$10

**SAT 20 FEB • 8:00PM • VT**

**Apparent Motion: Program II**

members: \$5 / non-members: \$10

**SUN 21 FEB • 1:00PM • VT**

**Apparent Motion: Program III**

members: \$5 / non-members: \$10

**SUN 21 FEB • 6:00PM • VT**

**Apparent Motion: Program IV**

members: \$5 / non-members: \$10

**TUE 23 FEB • 7:30PM • PFA**  
*Three (Plus One) by Nathaniel Dorsky*

**FRI 26 FEB • 7:00PM • YBCA**  
*Darkest Americana & Elsewhere I*  
 [members: \$6 / non-members: \$10]

**FRI 26 FEB • 8:15PM • YBCA**  
*Darkest Americana & Elsewhere II*  
 [members: \$6 / non-members: \$10]

**SAT 27 Feb • 7:30PM • PTUSF**  
*Darkest Americana & Elsewhere III*  
 members: \$5 / non-members: \$10

**SUN 28 Feb • 3:00PM • MT**  
*Darkest Americana & Elsewhere IV*  
 members: \$5 / non-members: \$10

**MARCH 2010**  
**TUE 2 MAR • 7:30PM • YBCA**  
*Australian Avant-Garde: An Historical Overview*  
 members: \$6 / non-members: \$10

**WED 3 MAR • 7:30PM • DSR**  
*HEY! A Dean Snider Birthday Celebration [Part I]*  
 Free

**WED 3 MAR • 8:30PM • NNC**  
*HEY! A Dean Snider Birthday Celebration [Part II]*  
 Free

**THU 4 MAR • 7:00PM • SFMOMA**  
*75 Years in the Dark: Poetry Meets Politics – The Essay*

**SAT 6 MAR • 8:30PM • ATA**  
*Le cinema, l'apesanteur (Cinemas, Heaviness): Cinéma Abattoir*  
 members: \$5 / non-members: \$10

**THU 11 MAR • 7:00PM • SFMOMA**  
*75 Years in the Dark: Independent Black Cinema*

**THU 11 MAR - SUN 21 MAR**  
 San Francisco International Asian American Film Festival

**FRI 12 MAR • 7:30PM • YBCA**  
*Ben Russell: Let Each One Go Where He May*  
 members: \$6 / non-members: \$10

**MON 29 MAR • 8:00PM • OAUSF**  
*Naomi Uman: Ukrainian Time Machine*  
 Free

**APRIL 2010**  
**THU 1 APR • 7:00PM • SFMOMA**  
*75 Years in the Dark: Poetry Meets Politics – The Essay*

**THU 1 APR • 9:00PM • TC**  
*Two Together Reception*

**FRI 2 APR • 7:00PM • YBCA**  
*Two Together One: Stanton Kaye & Jim McBride*  
 members: \$6 / non-members: \$10

**SAT 3 APR • 7:00PM • YBCA**  
*Two Together Two: Jim McBride & Stanton Kaye*  
 members: \$6 / non-members: \$10

**SAT 10 APR • 8:30PM • ATA**  
*States of Belonging Program I*

**SUN 11 APR • 8:00PM • OF+V**  
*States of Belonging Program II*

**TUE 13 APR • 7:30PM • PFA**  
*States of Belonging Program III*

**WED 14 APR • 7:30PM • CCA**  
*States of Belonging Program IV*  
 members: \$5 / non-members: \$10 / CCA Students, Faculty & Staff: Free

**FRI 16 - SUN 18 APR • VT**  
*Crossroads*  
 Festival Pass members: \$30 / non-members: \$50



# FEBRUARY 20 - APRIL 18 2010 PROGRAM SCHEDULE

## Apparent Motion

presented in association with the *Illuminated Corridor*

**Apparent Motion** celebrates the art of live image projection—the cinematic exhibition apparatus exposed as a primal light and sound machine, an invention without a future, ripe for rediscovery. Working with modified or distressed film projectors as if they were musical instruments or with live manipulation (even mutation) of projected film (or even directly with the exalted beam of light itself), the artists presented over this weekend fuse image and sound into profound site-specific (yet cinematic) experiences—dazzling light works suggesting a paradoxically concrete form of sound/image synesthesia. From afar we welcome **Abject Leader** (Sally Golding & Joel Stern); Sandra Gibson and Luis Recoder; **Karl Lemieux & Hyena Hive**; and Bruce McClure, who will each present multiple works in the company of artists **CinePimps** (Alfonso Alvarez & Keith Arnold); **Kerry Laitala** and **Michael Proft**; **Paul Clipson** and **Tarantel**; and **Keith Evans**. Collectively, this coterie of laudable lens-crafters will present a series of one-of-a-kind works assured to activate the exhibition space with bristling energy. It will be a weekend guaranteed to traverse the erotically sublime, confoundingly absurd, materially metaphysical and sensorial assaultive. Clearly, something for everyone is this mercurial menagerie. (STEVE POLTA)

## SAT 20 FEB • 3:00PM • VT

### Apparent Motion: Program I

Sandra Gibson & Luis Recoder [New York City, USA]  
**CinePimps** (Alfonso Alvarez & Keith Arnold) [Berkeley, USA]  
**Abject Leader** (Sally Golding & Joel Stern) [Brisbane, Australia]

## SAT 20 FEB • 8:00PM • VT

### Apparent Motion: Program II

Bruce McClure [Brooklyn, USA]  
**Paul Clipson & Tarantel** [San Francisco, USA]  
**Karl Lemieux & Hyena Hive** [Montreal, Canada]

## SUN 21 FEB • 1:00PM • VT

### Apparent Motion: Program III

Karl Lemieux & Hyena Hive [Montreal, Canada]  
Keith Evans [Oakland, USA]  
Sandra Gibson & Luis Recoder [New York City, USA]

## SUN 21 FEB • 6:00PM • VT

### Apparent Motion: Program IV

**Abject Leader** (Sally Golding & Joel Stern) [Brisbane, Australia]  
Kerry Laitala [San Francisco, USA] & Michael Proft [San Diego, USA]  
Bruce McClure [Brooklyn, USA]

## TUE 23 FEB • 7:30PM • PFA

### Three (Plus One) by Nathaniel Dorsky

Nathaniel Dorsky in-person  
curated by Kathy Geritz  
presented in collaboration with the *Pacific Film Archive*

*Sarabande* (2008), 15 min. / *Winter* (2008), 21.5 min. / *Compline* (2009), 18.5 min. / *Aubade* (2010), 11.5 min.

## Darkest Americana & Elsewhere: Films, Video & Words of James Benning

presented in association with the *Film Studies Program* at the  
*University of San Francisco* and the *Exploratorium's Cinema Arts Program*

Since the early 1970s, James Benning has created a body of formally innovative, long-form film works which use duration, understated camera work and (at times) elliptical narrative to examine cultural assumptions and contradictions with American culture and history, often revealing darkness or ideological conflict lurking beneath the surfaces of everyday appearances. A filmmaker committed to navigating his own deeply ambivalent relationship with American culture and history, Benning's works explore the intersections of landscape, history and ideology as elegant monuments to contemplation and the passage of time. This three-program series presents two early films, two new video works and a detailed artist presentation that trace these threads in Benning's work.

## FRI 26 FEB • 7:00PM • YBCA

### Darkest Americana & Elsewhere I

James Benning: *American Dreams*

The weekend of works by James Benning commences with two mid-'80s films exploring the dark alliance between the American landscape and the U.S. psyche. Incorporating biographical presentations of Hank Aaron's spectacular baseball career, would-be assassin Arthur Bremer's drive toward murder (which culminated in the shooting of George Wallace) and aspects of James Benning's own life, *American Dreams* is a thorough examination of obsession and drive. (STEVE POLTA & JONATHAN MARLOW)

*American Dreams* (1984), 58 min.

## FRI 26 FEB • 8:15PM • YBCA

### Darkest Americana & Elsewhere II

James Benning: *Landscape Suicide*

A bleak companion to *American Dream*, *Landscape Suicide* finds parallels of isolation between infamous mass murderer Ed Gein's life in 1950s Wisconsin and that of teenager Bernadette Patti, convicted of killing a classmate in mid-'80s Orinda, California, as reconstructed from the substantive details of each "true crime" case. (STEVE POLTA & JONATHAN MARLOW)

*Landscape Suicide* (1986), 95 min.

## SAT 27 FEB • 7:30PM • PTUSF

### Darkest Americana & Elsewhere III

James Benning: *Ruhr*  
James Benning in-person  
presented in association with the *USF Film Studies Program*

After nearly three decades of creating films in U.S. locations, James Benning's feature-length *Ruhr* is his first work shot entirely outside of North America (and his first work on digital video). Commissioned for German television, the film is an outsider's portrait of Germany's Ruhr District. An industrial and working class environment—recalling Benning's hometown of Milwaukee, Wisconsin—the Ruhr is the center of Germany's coal and steel-making industries and the site of massive Allied attacks during World War II. Consisting of only six shots, the feature-length video provides lingering insight into the filmmaker's exploration of an uncannily familiar foreign landscape. *Ruhr* screens with the single-shot short *Fire & Rain*, an impressionistic meditation on the four elements, created in the heart of a steel mill. (STEVE POLTA)

*Ruhr* (2009), 120 min. / *Fire & Rain* (2009), 1.5 min.

SEE OTHER SIDE FOR VENUE INFORMATION »

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## SAT 6 MAR • 8:30PM • ATA

### *Le cinema, l'apesanteur (Cinemas, Heaviness): Cinéma Abattoir*

presented in association with *Other Cinema*  
curated & presented by Pierre-Luc Vaillancourt of *Cinéma Abattoir*

Toward the Abîme-Cinéma, *Le cinema, l'apesanteur (Cinemas, Heaviness)* exposes the latent image, the one situated inside the anticipated and menacing Spiral itself. Satanism, Nature, Love and Mysticism are all motorizing against the opacity of the clear-image (Death). The performances and fragmentation never become Symbol, and never were. Instead, if looking long enough without ever blinking, its essence (neither visibility nor transparency, but Light) is, and always was, emanating. It is in this breathing space (the Spiral) that the Light merges, not in the film, but maybe in-between the frames? (*Look into my eyes!* that each film whispers, *Look into my eyes!*) Films to screen include works by Francois Miron, Jean-Claude Labrecque, Alexandre Larose, Pierre-Luc Vaillancourt, Serge de Coetrel, Solomon Nagler, Karl Lemieux and Étienne O'Leary. (PIERRE-LUC VAILLANCOURT)

François Miron: *Kick That Habit Man* (1989) 3 min. / Jean-Claude Labrecque: *Essai à la mille* (1970), 7 min. / Alexandre Larose: *Brûlopard* (2009), 3 min. / Pierre-Luc Vaillancourt: *Neuf Oeufs Noirs* (2008-2010), 7 min. / Serge de Coetrel: *Sacré-coeur de Satan* (2008), 10 min. / Solomon Nagler: *The Sex of Self-Hatred* (2004), 9 min. / Karl Lemieux: *Mouvement de Lumière* (2004), 8 min. / Étienne O'Leary: *Chrono Sud* (1968), 21 min.

## THU 11 MAR • 7:00PM • SFMOMA

### 75 Years in the Dark: Independent Black Cinema

curated by Bérénice Reynaud & Irina Leimbacher

introduced by Billy Woodberry

presented in collaboration with SFMOMA

During February 1977, SFMOMA presented an in-depth series, "Independent Black Cinema," that included films by early black pioneers as well as talented young filmmakers. One of the highlights, *Bush Mama* is still little known even though it retains its power and originality. The film conveys the sense of that explosive moment. (STEVE ANKER)

Ethiopian-born Haile Gerima was not yet 30 and still a student at the UCLA Film School when he completed *Bush Mama*, an early manifesto of the "Los Angeles Rebellion" of black filmmakers (including Charles Burnett, Ben Caldwell, Larry Clark, Julie Dash and Billy Woodberry, among others) influenced by European neo-realism, the anti-imperialist mission of Third Cinema and the emerging concept of Black Art. Starting with documentary footage of police harassing the film crew, its fractured, experimental narrative espouses the development of the protagonist's political consciousness. While her Viet Nam veteran husband has been framed for a crime, Dorothy is advised by a social worker to have an abortion and has to survive in a police-invaded ghetto. Gerima's parallel between colonialism in the Third World and the plight of African Americans is expressed through an intense, multi-layered sound-track mixing urban noises, the voices of protest and the staccato tones of bebop jazz. (BERÉNICE REYNAUD)

Haile Gerima: *Bush Mama* (1976), 97 min.

## THU 11 MAR - SUN 21 MAR

### San Francisco International Asian American Film Festival

curated by Chi-hui Yang

programs co-presented by San Francisco Cinematheque

SFIAAFF will present over 120 films from Asia and all points of Asian America, including many exceptional experimental and avant-garde works. Cinematheque co-presentations at the 2010 festival include:

Apichatpong Weerasethakul: *A Letter to Uncle Boonmee* (2009), 17 min. / Shambhavi Kaul: *Scene 32* (2009), 5 min. / Jason Byrne: *Scrap Vessel* (2009), 51 min. / Yang Fudong: *Seven Intellectuals in a Bamboo Forest* [Part IV] (2007), 70 min. & *Seven Intellectuals in a Bamboo Forest* [Part V] (2007), 90 min.

Complete program details available at [www.asianamericanmedia.org](http://www.asianamericanmedia.org).

## FRI 12 MAR • 7:30PM • YBCA

### Ben Russell: *Let Each One Go Where He May*

Ben Russell in-person

After an innumerable short works, Ben Russell's debut feature expands the themes of his celebrated *Tryptics* series to remarkable new territories. *Let Each One...*—painstakingly follows two brothers on a journey throughout Suriname, retracing the post-slavery migration of their ancestors across the country. Russell's compelling configuration of thirteen largely uninterrupted (and beautifully photographed) 16mm sequences allows for an astonishing combination of documentary and narrative filmmaking essentially unparalleled in contemporary American-made cinema. "Like a Rouchian ethno-fiction, the film leads the viewer not only on an extraordinary quest but also into an inquiry on representation and the camera's transformative powers." (Andréa Picard, Toronto International Film Festival) (JONATHAN MARLOW)

*Let Each One Go Where He May* (2009), 135 min.

## MON 29 MAR • 8:00PM • OAUSF

### Naomi Uman: *Ukrainian Time Machine*

Naomi Uman in-person

presented in association with the USF Film Studies Program & Cinema Project

While exploring family roots in Ukraine, American filmmaker Naomi Uman lived in Legedzine, a small village near the center of the country, and made Ukrainian Time Machine—employing the same diary-style as seen in her past works Leche and Mala Leche—about the people there. Together with friends from the Echo Park Film Center in Los Angeles, Uman rented a van, bought a gas-powered generator and headed out across the country. Once in a new town, they simply asked for permission to do a screening, advertising the show over their speaker system and inviting people one by one. Many attendees said to Uman, "This is the way that we live; you have captured that. We ourselves could never have made this film. We do not see these things about ourselves as something to film, yet you have made a truly accurate portrait of our lives." This outdoor Cinematheque screening will recreate the unique atmosphere and exuberance of the Ukraine roadshow. (MIKE PLANTE)

*Ukrainian Time Machine* (2008), 100 min.

## THU 1 APR • 7:00PM • SFMOMA

### 75 Years in the Dark: Poetry Meets Politics – The Essay

curated & introduced by Irina Leimbacher

presented in collaboration with SFMOMA

In the 1970s SFMOMA screened a number of international and American nonfiction works, including film essays, political manifestos and experimental works proclaiming or interrogating social and aesthetic change. Among them were works by Chris Marker, including *La Jetée*, *Letter from Siberia and Cuba: Battle of the Ten Million*, *Le Joli mai* was presented at the museum in May 1976.

Filmed in the same year as *La Jetée*, *Le Joli mai* is one of Chris Marker's great but lesser-known essay films. Mixing voice-over commentary with a series of interviews with Parisians from all walks of life, it moves between questions about personal happiness and questions of national and global politics—from the new consumerism to the French-Algerian War that had just ended, union organizing, women's rights and colonial relationships. But the film is also love song to Paris and its inhabitants, their customs, foibles and contradictions. Intertwining provocative interviews with his inimitable commentary, at once tender and ironic, Marker portrays a specific juncture of history—May 1962—from the point of view of the "sum of solitudes" that make up his volatile city. (IRINA LEIMBACHER)

Chris Marker & Pierre Lhomme: *Le Joli mai* (1963), 124 min.  
(New print courtesy of David Shepard)

## FRI 16 - SUN 18 APR • VT

### Crossroads

[complete program will be announced at the end of March]

Cinematheque's soon-to-be-an annual festival of recent and rediscovered films will showcase new avant-garde works from emerging and established filmmakers along with a number of special presentations, performances and events. Among the highlights: a tribute to Barbara Hammer, a performance by Stephanie Barber and the West Coast premiere of new films by Ken Paul Rosenthal, Gideon Koppel, Ben Rivers and many, many more. (JONATHAN MARLOW & VANESSA O'NEILL)

## THU 1 APR • 9:00PM • TC

### Two Together: Reception

presented in collaboration with Jeannette Etheredge

## FRI 2 APR • 7:00PM • YBCA

### Two Together One: Stanton Kaye & Jim McBride

Jim McBride and Stanton Kaye in-person  
presented in association with Tosca Cafe & Cabinetic  
introduced by Tom Luddy

"However personal some of its origins might be, *David Holzman's Diary* is in fact a great work of synthesis summarizing the very notions of the film director as subject (and therefore as superstar) and the camera as tool of self-scrutiny that the '60s film explosion inspired." (JONATHAN ROSENBAUM)

Cinematheque proudly presents two justifiably legendary filmmakers—Stanton Kaye and Jim McBride—and four feature films (plus a short) in their long overdue and most welcome return to San Francisco. Of the initial film in this first evening of double-features, *Canyon/Cinematheque's* own Ernest "Chick" Callenbach instantly praised *Georg*, writing that it "establishes visual authority immediately...produc[ing] a film image which stands squarely on its own—often of a touching or funny kind, but always solid, demanding no concessions and full of ironic ramifications." "Something of a cause-and-effect, *Georg* in a sense begat *David Holzman's Diary*, arguably the *White Light/White Heat* of American independent cinema: limitedly distributed in its initial release yet profoundly influential among those that saw it and unquestionably a landmark of its era. In Jim McBride's...*Diary*, filmmaking is the process. Filmmaking is the objective. Filmmaking is the obsessive "everything" in this highly subversive and imaginative pseudo-documentary. (JONATHAN MARLOW)

Stanton Kaye: *Georg* (1964), 55 min. / Jim McBride: *David Holzman's Diary* (1967), 74 min.

## SAT 3 APR • 7:00PM • YBCA

### Two Together Two: Jim McBride & Stanton Kaye

Stanton Kaye and Jim McBride in-person  
presented in association with Tosca Cafe & Cabinetic

"I saw *Brandy* shortly after it was completed, liked it rather well, but thought it was limited in scope and would age quite poorly. It was I, not *Brandy*, however, that was limited in scope... I saw *Brandy* again and it was still growing; it had qualities I had never appreciated